

"A Stranger in a Strange Land," which came unheralded and very new in its career, has captured the theater-going public this week, and the audiences have increased with each performance. The Jefferson Comedy Company has done good business at the National and "The Sign of the Cross" has delighted many people at the Lafayette. Altogether, the business has been satisfactory, considering that so many people have been engaged in making their Christmas purchases, which not only takes up their time, but also their money.

Next week Olga Nethersole will be at the Lafayette, and as that young woman is very popular here, and justly so, she should be generously patronized. At the National Anna Held will appear, and the sprightly little Frenchwoman has many ardent admirers in this city. "A Bachelor's Honeymoon" will be the attraction at the Colum bia, and it will probably duplicate its suc-cess of last season. At the Academy "Way Down in Dixie" will delight the lovers of melodrama, while the Lyceum will present its usual good vaudeville attraction.

Olga Nethersole, who is said to rank next to Henry Irving in the world of detail she exacts in all of her productions, was asked the other day what she considered the most

the other day what she considered the most urgent of current stage needs.

"Plays, plays, plays, cover the whole cry of current stige needs, I believe," spiritedly declared Miss Nethersole.

"America and London are rich in histricule genius, Irving, Terry, Anderson, Morris, Potter, Bellew, Tree, Jefferson, Goodwin, Harned Sothern, Campbell, the Kendalls, Marlowe, Arthur and a score of other names head a yearning army whose powers only require creative playmaking effort to give the playgoing world new pleasures. Scene painting has reached a stage of art it has rever before known; costumery on the stage surpasses the brilliancy of many he stage surpasses the brilliancy of many valons; mechanical effects designed to reect reality have reached absolute perfec theaters have never been so costly and ectly appointed. Plays are what the needs. Other wants are incidental and really insignificant. In Denmark actors actresses are apprenticed to service the manner of the traditional trade fadenture. Applicants are entered as young as six years of age. Few are accepted after twenty. The students thus pledged to the drama are put through a curriculum comas it were, into their natural play he comic, emotional, acrobati fields all have graded classes Rigorous discipline accompanies the stud-les. All are paid by order of the king, and are pensioned in old age. Such an institu-tion in our English-speaking countries would surely have a beneficial effect on the delineation and expression present on the stage today in their highest measure in artists who never enjoyed but andom moments of tuelage. Temperament the great mentor of dramatic measures, at unless some one will write plays we aust continue in a sorry way. I know arinary plays are written every day, or say very week. But I mean an applied system of playmaking. I mean an academy. Playwrights, like actors, are born rather than made, but I believe an institution possible where genius in playmaking could be fostered. Prizes of honor and money should he attachments of competition. I am sure the profession would willingly lend its whole aid toward the establishment of some such institution. The public, too, should surely encourage it. Performances could surely encourage it. Performances cou be given yearly in all of the big cities and the receipts devoted to its sustenance. The invitation for playmaking effort should be

The ability of an actress to successfully portray a character depends greatly upon her education. It is a fact that those wo-men who have given us the best character sketches of the teach sketches of the touch side of life have been women whose birth was humble, women who were reared in an atmosphere of want and privation. There can be little doubt that Mrs. Leslie Carter will be successful in her portrayal of "Zaza" as a great emo-tional actress. Mrs. Carter has well earned her success. Against until obstacles abo her success. Against untold obstacles she has demonstrated her ability as an actress of the emotional school. The work she did has demonstrated her ability as an actress of the emotional school. The work she did in Pavid Belasco's military play. "The Heart of Maryland," convinced the most skeptical that she had rare talent. She leves her labor for her labor's sake. Mr. Belasco no doubt realized the genius that s in her when he undertook to convince world against the world's preconceived notion of what a society actress must be, that Mrs. Leslie Carter was a genius and a great one as well. Mrs. Carter goes about her work with as much care as an astronomer sets about making calculations on the moving bodies in the heavens. She will spend days on one sentence deleter. will spend days on one sentence, debating whether this word or that should be ac-cented, or whether a pause should be made here or there, on the rise or the fall of her

broad and encompass the world."

loubt is due the remarkable success is thoroughly in love with this new of Belasco's. One could not talk with live minutes about this play of "Zaza" without gathering some of her boundless. enthusiasm. Zaza in the original as seen in the first act of the play, is a concert hall singer, cheap, common and coarse. She is put it. seen in her dressing room, preparing for her turn, and it is then that her hair is cosened and hangs in all its wealth and tumes Mrs Carter will wear in this play have been made in Paris. They are altogether out of the ordinary, so it is said but further than that Mrs. Carter, as well as Mr. Belasco, declines to talk. Quite an urusual amount of interest has been exwhat she will do as a tough concert hall singer. It will be hard for a woman, raised as Mrs. Carter was, to so far forget singer in a French concert hall. The boxes for the opening night have already boxes her early training as to depict the typica for the opening night have already been engaged by such people as the Pauncefotes, and there will be a presidential party. Quite a large confingent of the diplomatic corps will also be there. In short, it bids fair to be a great society event.

Charles B. Hanford was recently in conversation with a friend who assumes a very pessimistic attitude toward the modern stage. "Let me read you something, said Mr. Hanford, and he proceeded: "How the wits of King Charles' time have ughed could they have seen an actor ex-sed to a tempest in robes of ermine and alling in an open boat upon a sea of paste-eard. A little skill in criticism would in-orm us that shadows and realities must ot be mixed together in the same piece; and that the scenes which are designed as the representations of nature should be filled with resemblances and not with the things themselves. If one would represent a wide, champagne country filled with herds and flocks, it would be ridiculous to draw the country only upon the scenes and to crowd several parts of the stage with sheep

That expresses the idea exactly," was

"Here's more of the same thing. "The tailor and the painter often contribute more to the success of a tragedy than the poet. Scenes affect ordinary minds as much as speeches, and our actors are very sensible that a well-dressed play has sometimes brought them as full audiences as a well-

"That expresses it in a nut-shell. That illustrates the method of managers in gauging and catering to the public taste. "Here's another paragraph. 'I, who know nothing of women but from seeing plays, can give great guesses at the whole structure of the fair sex by being innocently placed in the pit, and insulted by the petti-

ly and have the same good consequence for the author."
"That is one of the most eloquent comments on the condition in which the stage finds itself today that I ever heard. Those remarks are startling reminders of the extent to which we have departed from the standards of the good old-fashioned

That wasn't written about the modern theater," said Mr. Hanford. "Those paragraphs were published in the Spectator about two centuries ago. The 'good old drama' is precisely what they had reference to."

LAFAYETTE SQUARE OPERA HOUSE.

A hearty welcome will greet Olga Nethersole, who begins an engagement at the Lafayette Square Theater Monday night. It is two years since Washington has seen her. We cannot forget her womanly "Camille." This we are to consider again, and with it some things that are altographer new with it some things that are altogether new to the local stage. "Carmen," whose kiss tingles cheeks it does not touch; "The Sectingles cheeks it does not touch; "The Second Mrs. Tanqueray," which is new to her powers, and "The Termagant," "Frou Frou" and "Camille" are also to be presented. Miss Nethersole has the intensity and the pliancy we are wont to associate with the French school. Her personality at once appeals to the eye and stirs the heart, and her intelligence instantly claims the attention of the mind. The gift of genius, so rarely credited to even the most eminent tention of the mind. The gift of genius, so rarely credited to even the most eminent histrionnes, was freely accorded her when she first appeared in this country in "The Transgressor" in 1894, and a subsequent performance of "Camille" stamped her irrevocably as one of the dramatic artistes of the generation. Annual tours of America followed, with her year divided between this country and England. She comes here virtually direct from a successful season at Her Majesty's Theater, London, and brings with her the same company engaged in her support there, together with all the elaborate scenic and other accessorles idertified with her performances there. Tile company is a large one, and the outfit tremendous, as may be gathered when it is nendous, as may be gathered when it is understood that the stage plants of five big productions were brought across the water with the veritable shipload of costume necessary to the proper presentation of the various characters of all of the players in all of the plays. Mr. T. B. Thalberg, a popular leading man at the Garrick and St. James Theaters, London, of recent seasons in the control of the players. sens, is foremost in Miss Nethersole's English support. Other favorite London players are Luigi Lablache, Federic Thorne, Leonard Outram, Hamilton Revelle, A. S. Homewood, W. Graham Brown, Harry Dodd, Charles Wellesley, W. S. Mills, Cice-ley Richards, Madge McIntosh, Lillian Hingston, Rose Emmerson, Madge Field and Violet Black.

NATIONAL THEATER .- "The French Maid," with Anna Held in the title role, and the original organization, headed by Charles A. Bigclow, that met with such pepular favor here last season, will be-gin a week's engagement at the National next Monday evening. "The French Maid" in itself is a brilliant and delightful enter-tainment, it being decidedly the best of the frothy and frollesome imported musical comedies that has yet been presented here. The bal masque at the Casino in the second ct affords ample opportunity for the inact affords ample opportunity for the in-troduction of many divertisements and plc-turesque Parislan novelties, as well as for the piling up of humorous compileations for principals. One of the new features of this act is an electric fountain, which throws a shower of fragrant flowers upon the players as the curtain falls. Of the musical numbers the most notable is a new "coon" song, which Anna Held sings with

manimous in pronouncing it to be one of the most delightful comedies that the local stage had seen for many a day, and this opinion has been shared by the newspaper writers of all the larger cities of the east and west since the piece was last seen here. and west since the piece was last seen here. Originally the comedy had its initial production at Hoyt's Theater, New York, where it made one of the greatest hits of last season, and where it could, no doubt have remained with profit to its managers. or a long time had it not been for the fact for a long time had it not been for the fact that other companies held time at the theater, and they were not willing to be stood aside for even such a big success as "A Bachelor's Honeymoon." There were many and good reasons for the popularity of "A Bachelor's Honeymoon." It contained plenty of fun, and fun that was entirely out of the ordinary, and as clean and wholesome as it was spontaneous.

The story told by "A Bachelor's Honey."

The story told by "A Bachelor's Honey-meen" deals with Benjamin Bachelor, a widower, who has two grown children, who windower, who has two grown at the seashore, are enjoying a vacation at the seashore. Bachelor, pere, takes advantage of the absence of his family from the city to fall in love with an actress, who is as beautiful and charming as the popular idea of the ladies the stage makes them appear. He sucumbs to her charms and marries her without notifying his absent family of the fact. st as the newly wedded couple returns to achelor's home the children return from the seashore, and the father and husband, his anxiety to conceal his marriage from his family, and the existence of his family his wife, causes any number of com plications which go on uninterruptedly through the three acts of the comedy, and are not straightened out until the end of the play, when the father is cheerfully for-

The company that will present "A Bachelor's Honeymoon" at the Columbia next week is said to be one of unusual excelweek is said to be one of unusual excel-lence. It is headed by such a well-known character actor as Mr. George F. Nash, who has been seen here many times. In the role of Benjamin Bacheler, Mr. Nash is confident that he has the most congenial is confident that he has the most congeniar part of his career, one in which he is in his element. Another member of the company, and one whose appearance will be welcomed by his many local friends and admirers, is Mr. Geoffrey Stein, who is a resident of this Mr. Geoffrey Stein, who is a resident of this city, and who was last seen here as a member of the Columbia Stock Company. Miss Edith Athelstone, who will be recalled as the leading lady of A. M. Palmer's company. pany in "That Man," will also be seen in a prominent part in "A Bachelor's Honeymoon." Miss Jessie Burnett, Miss Irma La Pier and Mr. James R. Pittman, jr., are other members of the members of the cast whose names are familiar to local theater patrons.

ACADEMY OF MUSIC.-A welcome at-ACADEMY OF MUSIC.—A welcome attraction to the theater-goers of this city will be "Down in Dixie," which will be seen at the Academy of Music next week, the successful southern comedy drama produced with great regard for pictorial effect by Managers Thomas H. Davis and William T. Keogh. It is, as it purports to be, a realistic picture of life in the south, and the opportunities of the scenic artist have been many. "Down in Dixie" is famous not only for the great interest of its romantic love story and for the excellence of mantic love story and for the excellence of its comedy, but also for its great compress scene and its pickaninny band. In their plantation pastimes the pickaninnies are an addition to the bright comedy element of the play, while their music is a feature that receives the most enthusiastic ap-plause. The cotton compress scene is one of the most startling episodes in contemporaneous drama. Two villains have placed an insensible man in a ponderous cotton com-press, which is just about to close on him when the heroine breaks her way into the place and drags him from it. The cotton compress is one of the largest machines

KERNAN'S LYCEUM THEATER-Burlesque is monarch of the stage nowa-days, and commencing next Monday the High Roilers Burlesque Company will adrance standing room to a premium at the popular Lyceum. For a curtain raiser at each performance there is a bright, breezy burlesque, "The Paresis Club." Then an up-to-date ollo will follow. Every placed in the pit, and insulted by the petti-coats of their dancers; the advantages of whose pretty persons are a great help to a dull play. When a poet flags in writing lusciously a pretty girl can move lascivious-

chief performer during this part of the show, and in the mysteries which attend the representation of "A Lady of Quantity" Miss Starr is well qualified to play the role. Nature has been lavish in her gifts to her, and her claim to the queenship of burle que and the realm of mirth and beauty is well founded. And there are others in the company who, while they pay allegiance to Miss Starr, have established reputations of their own. This organization includes all told forty divinities and comedians. With such an aggregation of talent success is simply the index of merit, and as a natura consequence no company on the road this season has established a better reputation or gained more popularity than the "High Rollers."

FRANCIS WILSON .- An evidence of the popularity of Francis Wilson was in evidence Thursday when the advance sale of seats opened. Although Mr. Wilson does not come to Washington until January 2 not come to Washington until January 2 the reservations so far indicate the usual business associated with Mr. Wilson-crowded houses. The quality of Mr. Wilson's humor is one of those peculiarly original things that may be said to defy analysis. It is a native instinctive thing, not wrought out of a plan and with a purpose, but seemingly a sheer outgrowth of temperament. There is nothing in Mr. Wilson's work to give offense, and the things that he does are quite irresistible, making a kind of person appeal to the auditor. It is this style of Wilson's that has made him so many friends. Mr. Wilson has received lavish praise in other cities for the beauty and completeness of his new opera. beauty and completeness of his new opera, the "Little Corporal." The company is a large one and the principals are all well known fayorites. The lyrics of the opera are of the kind that linger with one, while the lines and jests provided by the librettist for the ster are of the kind to provoke unfor the star are of the kind to provoke unlimited laughter. The costuming is naturally gorgeous, for the period in which the story belongs makes this possible. The countries in which the scenes take place have given the scenic artist excellent opportunities, of which he has taken advanpertunities, of which he has taken advan-tage. The roster of Mr. Wilson's company is as follows: Lulu Glaser, Denis O'Sullivan, Louis Casavant, John Brand, A. M. Holbrook, Ambrose Daly, Samuel Chadwick, George Stevens, J. T. Challlee, W. Laverty, George Pelzer, Henry Morey, Stanton Heck, Maude Lillian Berri, Allen Crater, Maude Bagley, Matilde Greville and Florence Relda. Seats are on sale at Guz-man's, in Droop's, 925 Pennsylvania ave-

THE ELLIS GRAND OPERA SEASON —Anticipation over the season of grand opera, announced by Charles A. Ellis to be given by the Ellis Opera Company at the Lafayette Square Opera House during the week of January 2, has already been sharp ened by the enthusiastic comments which the performances of the organization have occasioned in Philadelphia, where the com-pany is triumphantly proceeding with its season, which will be of nearly two months duration. The performances in Washington will give to our musical votaries the opportunity of hearing Mme. Melba, the unquestioned empress of music's vast domain Mme. Gadski, easily and infinitely the superior of all German lyric sopranos, and Zellie de Lussan, an American prima donna, who not only conquered her own country before she attained fame abroad, but returned to it and reconquered the critical confreres. Three tenors of renown, that justifies their artistic equality with the names above, principal companions in the opera, of the famous high-voiced singers. They are Herr Dippel, unquestionably the greatest of German tenors; M. Bonnard, who is ably described by one critic as the best French tenor we have had in this country, except Jean de Reszke, and Pandelfini, a Sicilian, who enhanced the value of a fine reputation by his appearances with the Ellis or-ganization.

An interesting feature in connection with the announcement of the opera season is the engagement by Mr. Ellis of the entire membership of the New York Symphony Orchestra, which is now the regularly at-tached instrumental body of the Ellis Opera Company.

THE MUTOSCOPE.-The little instru ment called the mutoscope presents to the tion in so lifelike a manner as to borde upon the marvelous. Results heretofore at tained by instruments of this class have been unsatisfactory, the views produced being too small, blurred and unsteady, tiring to the eye, and taking away much of the realistic effect. The mutoscope is free from all these objections and difficulties. It presents views about the size of a cabine chotograph, and runs so smoothly and steadily that each picture appears to be a part of one continuous photograph of a scene, with every gesture and movement faithfully reproduced, as in life. In the op-eration of the mutoscope the spectator has the performance entirely under his own ntrol by the turning of the crank. He may make the operation as quick or as slow as make the operation as quick or as slow as fancy dictates, or he may maintain the normal speed at which the original performance took place; and, if he so elects, the entertainment can be stopped by him at any point in the series, and each separate picture inspected at leisure. Thus, every step, motion, act or expression can be an-alyzed, presenting effects at once instruct-ve, interesting, attractive, amusing and startling. The crowds that daily pay it a visit go to prove that it is a wonderful exhibition.

"A REIGN OF ERROR."-John J. Mc-Nally's life hit, "A Reign of Error," plays a return engagement at the Columbia Theater New Year week. Everything is new and sparkling about the production, and the result is certainly appreciated. silpshod reenery and nondescript costumes have nothing whatever in common with "A Reign of Error," which serves so admirably to introduce the Rogers brothers as stars before the play-going public. The comedy has a plot, and a funny one at that, and the addition of catchy songs, dainty dances and glimpses of attractive femininity make a combination which is difficult to surpass.

"THE TELEPHONE GIRL."-At the New National Christmas week the New York Casino's justly celebrated "beauty show" will be the attraction. The success of "The Telephone Girl" is partly due to the fact that the entertainment is completely characteristic of the Casino in point of archness of motif and ensemble, and, moreover, in prodigality of color and material in the stage presentation. The support that the stars, Louis Mann and Clara Lipman, receive from their associates in the ast, prepossessing chorus and dances in-cluded, together with the scenic framing of the whole contributes very effectively to the success of the diverting piece. The book is by Hugh Morton, and the music by Gustave Kerker, while it was staged by George W. Lederer. This noted trio has given the Casino the greatest successes, "In Gay New York," "The Lady Slavey," "An American Beauty," "The Belle of New York" and "Yankee Doodle Dandy." The production is sent here with the original company, scenery, properties and in a comcompany, scenery, properties and in a complete Casino outfit

JAMES O'NEILL.-After an absence of several years from Washington Mr. James O'Neill, an actor of unusual distinction, will fill an engagement at the Academy of Mu-sic Christmas week. Christmas matinee and night, Wednesday, Friday and Saturday evenings Mr. O'Neill will appear as day evenings Mr. O'Neill will appear as Edmond Dantes, in "Monte Cristo," a part that he has played over 4,000 times. The enduring quality of Mr. O'Neill's performance in this play is as much a matter of comment as Mr. Joseph Jefferson's indpersonation of "Rip Van Winkle." On Tuesday evening only Mr. O'Neill will be seen as Virginius. In this part Mr. O'Neill is said to have created nothing seen as Virginius. In this part Mr. O'Neill is said to have created nothing short of a furor. Many writers insist upon saying that he even surpasses the late lamented John McCullough in the part. Thursday evening and Saturday many saying and saying say Thursday evening and Saturday matinee the bill is "When Greek Meets Greek," a the onl is "When Greek Meets Greek," a new play of the French revolution, dramatized by Joseph Hatton from the celebrated novel of the same name. Mr. O'Neill impersonates a young French nobleman, chivalrous, defiant and in love with a beautiful woman, whose hand is also sought for by one of the leaders of the revolutions. by one of the leaders of the revolutionary

ROLAND REED.-Roland Reed and his excellent company, who made the comedy hit of last season in Washington with "The Wrong Mr. Wright," will be the Xmas offering at the Columbia. "The Wrong Mr.
Wright" is a farce, pure and simple, but
an admirable specimen of its kind. It owes
its existence to Mr. George Broadhurst,
who has furnished us some very excellent
comedies. The part of Seymour Sites, a
gay old box from San Francisco who gay old boy from San Francisco, who breaks out again after a ten years' reformation, is the congenial role in which Mr. Reed finds himself, and if mirth and gayers of the congenial role in which Mr. ety can be bottled up for a long period and then break out like champagne when un-corked, it must be as Mr. Reed imagines and plays it. Miss Isadore Rush has the part of a mannish female detective, which she plays with the charm that she usually gives to such a character. The supporting company is made up of people well known to local theater-goers.

MR. BURTON HOLMES.-Mr. Burton

AMUSEMENTS.

Lafayette sig. Opera House. Absolutely Fireproof. Tuesday, Thursday and Friday evenings and Saturday Matinee, January 3, 5, 6 and 7.

GRAND OPERA, In French, German and Italian, under the direction of CHARLES A. ELLIS.

Tuesday Evening, Jenuary 3, Gounod's
Romeo et

Juliette
In French.

Mesdames Melba.
Mattfeld, Von Cauteren,
MM. Bonnard, De Vries,
Boudouresque; 8,tehmann. Rains, Van
Hoose, Del Sol, Viviani,
Cass, Conductor, Seppilli.

Thursday Evening, Junuary 5, Wagner's Tannhauser In German. Friday Evening, Jan-uary 6, Mascagni's

Mesdames G a d s k i, Olitzka, Mattfeld, MM. Dippel (by arr. Maurice Grau Opera Co.), Steh-mann. Van Hoose, Sturly, De Vries, Rains, S c h e i n. Conductor, Damrosch. Mesdames Challa, Olitzka, Van Cauteren MM. Pandolfini, Ben saude. Conductor

Mile. de Lussan,

MM. Pandolfini, Ben-

Cavalleria Rusticana, in Italian. Leoncavallo's I' Pagliacci, in Italian. Saturday Matinee, Jan-uary 7, Rossini's

Barber of

saude, DeVries. Conductor, Seppilli. Mesdames Melba, Van Cauteren, MM. Bon-nard, Bensaude, Resa,

Seville Boudouresque, Viviani. Conductor, Seppilli. In Italian. Applications for boxes may be made to Mrs.
PEMBERTON BERMAN, the Shoreham. Subscription Tickets, with Reserved Seats for the four performances, \$20, \$10, \$8, \$7 and \$5, according to location. Subscription list now open. Steinway Pianos used.

Holmes comes to the Columbia Theater to Holmes comes to the Columbia Theater to give five afternoon lectures on the following subjects: "The Hawaiian Islands," "Into Morocco," "Fez, the Metropolis of the Moors," "Grecian Journeys," "The Grand Canon of Arizona." The series will begin on Wednesday afternoon, January 18, and will continue for five consecutive Wednesday afternoons. Mr. Holmes is well known in the larger cities of the west as a lecturer, where for the past five seaas a lecturer, where for the past five sea-sons he has been talking before some very large and cultured audiences. Last year, however, was his first season in the east. but judging from the fact that he is re-engaged in Boston, New York and other important eastern cities it is self-evident that he has made a very decided hit with eastern audiences, and proved himself to be a worthy successor to Mr. John L. Stod-dard, who for so many years has been the dard, who for so many years has been the idol of the eastern lecture-going public. This latter gentleman has now permanently retired from the platform, and is himself one of Mr. Holmes' greatest friends and warmest admirers, as the following letter, dated December 16, 1897, signed by him, will prove: "My Dear Mr. Holmes: I have just heard that you are going to Daly's Theater in Lent. I am glad of it, and congratulate you. I sugglad of it, and congratulate you. I sug-gested to my managers when Mr. Daly kept urging them to get me to reconsider that they advise him to ask you to take my place. I have not any idea of returning my place. I have not any idea of returning to the platform, as I am thoroughly enjoying my well-earned rest. I expect to be in Chicago soon, and shall be pleased to see you. With best wishes."

All of Mr. Holmes' lectures are beautifully illustrated in color, besides which this season he has added a series of motion pictures, also taken by himself and

tion pictures, also taken by himself and Mr. Oscar Bennett DePue, his assistant, who is the inventor of the chronomatographe, the instrument by which the mo-tion pictures are projected.

RUTGERS COLLEGE GLEE AND MANDOLIN CLUES.—The Christmas holi-days always bring to us that form of enter-tainment that is enjoyed by many—the college glee, banjo and mandolin club. To those who have gone through the pleasures, toils and disappointments of college life the musical clubs bring back old memories. The Rutgers College Glee and Mandolin Clubs announce a concert for Monday evening, December 28, at the Universalist Church, 12th and L. streets recreived. December 26, at the Universalist Church, 13th and L streets northwest. The Glee Club consists of sixteen members, and is said to be especially strong and well trained, and sing the old college favorites with a dash and vigor that is refreshing. The Mandolin Club is made up of eleven players, and comes with the indorsement that it is the best club that has represented the college. The sale of seats opens Monday morning at Guzman's, in E. F. Droop & Sons'.

BALTIMORE STOCK COMPANY .- The of Baltimore to bring his Lyceum Theater Stock Company to Washington for a brief engagement. If the pending negotiations are successful, Washington theater-goers may expect a rare dramatic treat. In September, 1897, Mr. Albaugh launched his venture in Baltimore, and that city, note for its cultured conservatism, jumped immediately into ecstasles over the company and today, as the Lyceum stock is approaching its four hundredth performance, it may be said to be the foremost institution in the city, a fashionable fad, and a worthy educator of those who admire real dramatic art. The members of the stock company are not only the idols of the Baltimore populace as dramatic artists, but are received into their homes and are highly esteemed as fellow-citizens. In order to get Mr. Albaugh to close his theater for a week and bring his company to Wash-ington the Opera House management have offered liberal terms, and if they are suc cessful the theater-goers of Washington will respond to their generosity most lib erally. The company includes Stephen Grattan, John Flood, John W. Albaugh, jr., Percy Winter, John T. Craven, Scott Cooper, John T. Dwyer, Thomas Stater Alfred Smith, Jennie Kennark, Beth Frank-lyn, Grace Mae Lamkin, Leonora Bradley and Jane Rivers.

THE NEVIN AND JUCH RECITAL.—
There seems to be widespread satisfaction at the prospect of hearing Ethelbert Nevin in a piano recital, assisted by Emma Juch singing his charming songs, at the Universalist Church next Wednesday evening. If a popular vote could be taken of the musleal people of Washington to express their desires in the line of a concert it is safe to say the choice would be "Nevin playing his own music." His "Dragon Fly," "Narcissus" and the others in the Water Scenes collection have made friends and admirers for Nevin's dainty piano compositions all over the world. His songs are even more popular, for scarcely any singer of ability nowadays but places her "Nevin" number in the place of honor on her program. Before Nevin had reached man's estate ha deal people of Washington to express their fore Nevin had reached man's estate he published his charming serenade, "Good-Night, Beloved," and his "Sketch Book," Night, Beloved, and his "Sketch Book," containing that crystalline gem, "O, That We Two Were Maying," a song of pathos so tender that it never fails to appeal to the strongest emotions. It was this "opus 2" that early established its author's position as a creator of musical art. His progress in the field of composition has been so uniform so consistent so stockly in the second uniform, so consistent, so steadily in an up ward direction that today the announcement of a new work from his pen possesses all the elements of a musical event. Mr. Nevin's new plane suite. "A Day in Venice," will be played by him at this coming recital for the first time in public.

WARGRAPH EXHIBITIONS .- The wonderful Edison moving pictures retain inter-est at their exhibition hall next Columbia Theater. The holidays attract people to all scenes of amusement and entertainment and daily at 2:30, 4:30 and 8:15 sees a share of the recreation loving public at the war graph. The benefit to the Hamline Methodist Church yesterday and today is being well attended. The real and genuine excellence of these animated records of the Spanish-American war make them of great value as well as interest.

THE PASSION PLAY .- The most notable THE PASSION PLAY.—The most notable and the most noble use to which the marvelous invention of motion or animated pictures have been put, is the reproduction of the Passion Play, as given by the peasants of Horitz, in the Bohemian forest. It is an attraction of general interest and profoundly so to Christians of all denominations. These pictures recently closed a two works' engagement in this city. nations. These pictures recently closed a two weeks' engagement in this city. They return tomorrow for two presentations at the Columbia Theater—one at 4:15 and one at 8:15. The pictures are described in an intensely interesting lecture by Mr. James J. Skelly. Appropriate solos are rendered by Miss A. B. Yewell and Prof. N. D. Cloward.

A Unique Specimen.

Rural Visitor (in museum)-"H'm! I don't see anything queer about you. What be you here for?" Freak (proudly)-"I am the inventor of a boys' tool chest that is really good for AMUSEMENTS.

THE

MESSIAH

WEDNESDAY EVENING, Dec. 28,

Beginning Precisely at 8 o'clock.

Miss SHANNAH CUMMINGS, Soprano; Mrs. ANNA TAYLOR JONES, Contralto;

Mr. NICHOLAS SEBASTIAN, Tenor; Mr. ERICSSON BUSHNELL, Basso.

Mr. JNO. PORTER LAWRENCE.....Organist

Dr. ANTON GLOETZNER......Pianist

Mr. JOSEF KASPAR......Musical Director

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Direction of Marcus R. Mayer.

Wilson Barrett's Great Religious Drama,

The Sign of the Cross.

OLGA NETHERSOLE.

Monday, Dec. 26,
FOR ONE WEEK,
MR. CHARLES FROHMAN
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FOR THE FIRST TIME HERE,
DAVID BELASCO'S version of

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WITH Mrs. Leslie Carter.

DEC. 26, AT 8:15.

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"Carmen" Tuesday, Dec. 20
"The Termagant" Wednesday, Dec. 21
"Frot-Frou" Thursday, Dec. 22
"Gamille" Friday, Dec. 23
"The Termagant" Sat. Mst. and Evg. Dec. 24
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and MME. EMMA RECTAL OF MR. JUCH NEVIN'S PROGRAM:
CHORUS (male octet), "At Evening."
PIANO-a. La Pasterella,
b. Miseracordia,

b. Miserncordia.
c. Il Rusignuole
d. Leve Song.
e. Arlecchino.

d. Leve Seng
e. Arlecchine.

SONGS-a. Herbst gefuehl.
b. O. That We Two Were Maying.
e. Le Vie.
d. Twas April.

PIANO—'Una Gourno in Venezia.''
(Pirst time in public.)
a. Alba.
b. Gondelleri.
c. Cazone Amoroso.
d. Buota Notte.

SONGS-a. Beat Upon Mine Little Heart.
b. Bark Brown is the Kayer.
c. in Winter I teet Up at Night.
d. Little Boy Blue.

CHORUS—(Male Octet) 'Myrshop Blushop.

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